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ape's habit, with a chain about his neck," and proceeds to give him his "morning lesson" as follows:

What for the Carthaginians? [Asotus makes moppes].  
What for ourself, your lord? [Dances].

There were apparently several highly trained apes of the period who could "come over" for the King of England and insult the King of Spain. "Blind Gue," discussed at some length by Professor Strunk, was apparently in John Taylor's mind when, in his *Cast over the Water*, he threatens to exhibit Fennor as "an old blind brave Baboone." Perhaps earlier than Gue is the ape referred to in Donne's first satire (ca. 1593-95):

But to a brave man, he doth move no more  
Than the wise politique horse would heretofore,  
Or thou O Elephant or Ape wilt doe,  
When any names the King of Spaine to you.

Much later is the reference in v, 2 of Killigrew's *The Parson's Wedding* (acted 1640), where the Widow, describing the behavior of her "subject-lover" as if it were a pet, says: "He would come over for all my friends; but was the dogged'st thing to my enemies; he would sit upon's tail before them, and frown like John-a-Napes when the Pope is named." Another name of a trainer of the period, together with a further step in the education of the ape, is given in George Richardson's *The Irish Footman's Poetry* (1641), an attack on Henry Walker, ironmonger, by a friend of Taylor the Water Poet:

To render thy dull wits half so refin'd,  
As the well-tuter'd Ape, that's Pupill to  
Thy name-sake Walker . . . . .  
But by his manners hee should rather bee  
Of that Ape Carriers Affinity  
Hight Richard Walker, but call'd Cherry-lickam,  
Whom with his well taught beast I saw at Wickam  
Doing rare trickes, with many a lofty straine  
For England's King, but clapt his ——— at Spaine.  
Told money, which his Master can not doe;  
Yet hee a Walker is, and Wanderer too.  
(Huth's *Fugitive Poetical Tracts*, Vol. II.)

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#### A BIBLIOGRAPHICAL NOTE ON JAMES RUSSELL LOWELL

In his List of the Writings of James Russell Lowell (Appendix C to his *James Russell Lowell: A Biography*), Scudder enumerates six poems as having been contributed to *The Pioneer* that brilliant but unsuccessful periodical of which Lowell and Robert Carter were the editors. Of these poems four were deemed worthy of

preservation, for Lowell included them in the 1844 edition of his poems and eventually in the definitive Riverside edition. Two poems, *Voltaire* and *The Follower*, which appeared unsigned in the January number, the first of the three issues of *The Pioneer*, Scudder attributes conjecturally to Lowell.

George Willis Cooke in *A Bibliography of James Russell Lowell* (page 78) gives a list of contributions to *The Pioneer* identical with that of Scudder, with the addition of an unsigned poem, *A Love Thought*, which appeared in the March number. For some reason, however, this poem is not included in his Alphabetical List of Single Titles.

There were two poems by Lowell in *The Pioneer* which seem to have been overlooked both by his biographer and by his bibliographer. The first of these, a lyric entitled *The Poet and Apollo*, which appeared in the January *Pioneer*, may be attributed to Lowell with a considerable degree of certainty, simply by reason of its signature "H. P." These initials he had habitually used to sign his frequent contributions to the *Southern Literary Messenger*. The other poem, the *Song* beginning "O Moonlight deep and tender," which Lowell included in the various editions of his poems, appeared in the February number and was signed "Henry Peters," a commonplace name obviously fitted to the initials "H. P." mentioned above.

Therefore, if poems conjecturally his are included, nine poems in all were contributed to *The Pioneer*.

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### BRIEF MENTION

*The Old English Elene, Phœnix, and Physiologus*. Edited by Albert Stanburrough Cook (New Haven, Yale University Press, 1919). A volume of Anglo-Saxon poetry edited by Professor Cook requires no introduction to scholars. It will be at once accepted as an addition to the best means provided for the study of the first period of English literature. American publishers cannot be said to be eagerly competing with each other in promoting this study. Unless his text can be shown to be in demand for use in the crowded class-room, an Anglo-Saxon scholar finds publishers easily persuading themselves to defer indulgence in the less business-like gratification of responding to the demands of what in their judgment is mere scholarship. However, it would be unfair to withhold thankful recognition of what American publishers have done and are still doing in supplying books that are adapted not only to the initial steps in the historical study of our language and literature, but also to the widening and deepening of that study. Among American scholars that have been unwilling to abate their demands